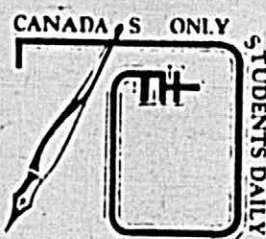




Daily photoCart Heine

McGill frat boys holding true to their promise of escorting women safely home? No, but the ghetto was alight with cinematographic action yesterday, serving as the setting for *Antoine et ses Anges*, a bilingual film about (quelle inspiration!) three female "Angels."



The McGill DAILY

Vol. 70, No. 13

Thursday, September 25, 1980

Montreal

Council raps Gazette editorial

by Harold Koblin

The voice of Montreal's other daily has spoken.

And members of McGill's Students' Council are upset.

In an editorial published yesterday, *The Gazette* criticized Council for its condemnation of the Debating Union's proposal to present Ian Smith at McGill.

"McGill University's Students' Council should be ashamed of itself.

"Last week, the Council condemned the McGill debating society's use of student funds to pay for a lecture by Ian Smith, the former prime minister of Rhodesia. In other words, it voted against free speech," the editorial said.

Todd Ducharme, President of the Students' Society, disagrees.

"Obviously the individual who wrote the article was not familiar with the wording of the motion. He criticized us for interfering with freedom of speech but we did the opposite.

"We didn't force the Debating Union to desist in their efforts, but merely expressed our opinion against their plans," Ducharme said.

"I think this is very inconsistent, for if the *Gazette* believes in freedom of speech they should extend this right to Council as well — we should have the right to extend our opinion towards any action," he said.

Barbara Jenkins, acting chairperson of the External Affairs Committee on South Africa, says the editorial was factually incorrect.

"I object to the way they portray Smith as leading his people down the path towards

Black majority rule under Bishop Abel Muzorewa. This isn't true; Smith was the lone dissenter at the signing of the Lancaster Accords," said Jenkins.

Terje Anderson, Council's VP University Affairs, strongly criticized the editorial.

"They're saying McGill students should be ashamed. I agree.

"We should be ashamed that we didn't take stronger action. I

personally feel that it would have been totally improper for Smith to speak at McGill because allowing him to speak would have given him a platform to legitimize all he has done," said Anderson.

When contacted by the Daily last night, Peter MacArthur, chairperson of the DU's speakers' committee, refused to comment on the matter.

Gazette editors were unavailable for comment.

Mounties get their marx

HALIFAX (CUP) — The RCMP hired a Dalhousie student last year to infiltrate and spy on a political group, the *Dalhousie Gazette* has learned.

The student, whose name has been withheld, collected personal information about In Struggle, a Marxist-Leninist organization, in return for up to \$125 a month from October 1979 to February 1980.

A statement released by In Struggle and confirmed by other sources, reveals the individual's description of his involvement with the RCMP. He had trouble with the RCMP three years ago over drug problems. The RCMP contacted him again last year offering him a job to go to Dalhousie.

According to the statement, the infiltrator "was instructed to gather information on In Struggle, the people who were in it, its supporters, and where (the members) lived and worked."

He was encouraged to make friends in the group, with the

hope of being defended if he was suspected of being an informer.

The student terminated his RCMP affiliation because his conscience bothered him.

The RCMP refused to comment on the allegations. Officer Bateman of the Halifax division of the RCMP security service said, "We don't comment one way or the other about anything we do."

The infiltration of In Struggle is not an isolated case, but it is an example of established RCMP practice. This has been revealed across Canada by two commissions of inquiry into questionable RCMP practices, headed by Justice David McDonald and Commissioner Jean Keable.

The RCMP have been shown to make extensive use of political informers, who they recruit by manipulating human weaknesses. Confidential health records are secretly obtained to learn of an individual's problems,

Vaillancourt:

Mandel more qualified than American prof.

by Steven Yudin

Former McGill professor David Mandel was rejected by the McGill Political Science Department in favour of a less competent professor, according to a report being prepared by Pauline Vaillancourt, a professor at the Université du Québec à Montréal.

The report is to be presented to the Board of Directors of La Société Québécoise de Science Politique (SQSP) on October 10.

"From the evidence gathered in a preliminary investigation it appears that Professor Joan Debardeleden, an American, is less qualified than David Mandel to teach political science at McGill," said Vaillancourt.

"However, in order to assure the report the credibility and attention it deserves, I have asked to be replaced (in the preparation of the report) in view of my past experiences at McGill."

Vaillancourt says McGill University attempted to fire her for her radical political views on four separate occasions. Although she was vindicated each time, she feels the SQSP should appoint another member to aid her assistant, Paul Dussault, in preparing the report.

The SQSP has sent a letter to all the political science departments in Quebec and the Canadian Association of University Teachers informing them of the society's "preoccupation with the Mandel case."

"It is our greatest hope that the departments' attention has been drawn to what has occurred," the letter said.

"The fact that an MP may

take the case to the House of Commons shows how serious this is," said Vaillancourt.

NDP MP David Orlikow has stated his intention to bring up the issue in the Commons this fall.

"The Mandel affair is an exceptional case of a flagrant abuse of power and a total disregard for justice," said Vaillancourt. "It will have important implications for Quebec."

"Certain McGill professors are intimidated enough to publicly stand up for things with which they privately disagree," she said.

Lock up loons says shrink

by Heather Tisdale

The forced commitment of individuals to mental hospitals is a necessary evil, says Dr. Joel Paris, chief psychiatrist of the McGill Health Service.

"When there is a sufficient risk of the patient injuring himself or others, I believe he should be involuntarily committed," he said Tuesday at a debate sponsored by the McGill Law Faculty.

Paris said that psychiatry is open to abuses, but claimed that they are few and far between.

"Psychiatrists do not act like mental health police. We aren't going around and incarcerating eccentrics off the street," he said.

"When we commit persons it is only those with severe disorders, such as schizophrenia."

Paris emphasized the rapidity with which most patients are treated.

"The assumption is that we incarcerate people until they are promised to be mentally competent. But actually, we now have biological treatments that enable us to let patients out in six weeks," he said.

Paris questioned the validity of delaying involuntary (civil) commitment by pointing out that some of the borderline cases might injure themselves or commit criminal acts if they were allowed to go untreated.

Also present at the debate was Raj Anand, a Toronto lawyer, who argued that involuntary commitment was a gross violation of civil liberties.

Anand said, "Civil commitment has traditionally advanced four goals: providing care and treatment; relieving society (especially families) of persons who are bothersome; protecting irresponsible individuals from themselves; and protecting society."

"The problem with involuntary commitment," he said, "is that it leaves the criteria for evaluating a patient's need for incarceration up to individual psychiatrists."

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Economics Texts Needed - "Intermediate MicroEconomics, Roger Leroy Miller and The Persuasion of Price, Hines. Call Catherine after 4:00, 631-5340.

372 - LOST AND FOUND

Lost: Seiko watch about 2 weeks ago. Please, please call 286-0271 or return to desk next to Sadie's in the Student Union Bldg.

Whoever found the brown leather wallet removed from McLennan on Monday night, please hand it in to Sadie's. It's of great sentimental value.

LOST: a gold chain and cross. Probably lost on upper campus near Pathology building. If found please phone 671-8103 for Darwin. Leave message if necessary.

383 - LESSONS OFFERED

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385 - NOTICES

Figure Skating Club - First meeting and election on Sept 25 (Thurs.) at 5:30 pm at Gym (G20). Come sign up if you have not. All members are urged to attend.

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387 - VOLUNTEERS

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STUDENTS' SOCIETY APPLICATIONS

are hereby called for the following appointed positions
(Deadline: 4:30 p.m., Thursday, September 25th, 1980)

- **OMBUDSMAN OF THE**
McGILL STUDENTS' SOCIETY
This position, established by the Students' Society Constitution, serves as a means by which students can obtain help in cutting through McGill bureaucracy at all levels and to inform students of the proper channels to air grievances.

- **CHAIRPERSON**
STUDENT CONFERENCE ON
ENERGY
The Students' Society will be hosting this conference in February 1981 and student delegates from across Canada will be invited to attend. The Chairperson will be responsible for all aspects of organizing the conference including: publicity, guest speakers, delegates' accommodations in Montreal, fund raising, selecting volunteers to assist in these duties and meeting regularly with the conference steering committee.

- **EDITOR-IN-CHIEF**
STUDENTS' SOCIETY
NEWSLETTER
The Students' Society intends to publish 3 or 4 more issues of its Newsletter during the 1980/81 academic year. Similar to the September 16th issue, the Newsletter will be a tabloid-sized newspaper with the purpose of informing the members of the Students' Society of campus issues, events and activities. The Editor-in-Chief will oversee the publication and co-ordinate the volunteer staff.

- **CHAIRPERSON**
WINTER CARNIVAL COMMITTEE
Winter carnival will be held this year during the week of February 2nd to 7th. The Chairperson will be responsible for selecting an organizing committee, drafting a schedule of events, choosing appropriate entertainment and all related duties.

- **VICE-CHAIRPERSON**
(PUBLICITY)
WINTER CARNIVAL COMMITTEE
The Vice-Chairperson (Publicity) is responsible for ensuring that all Winter Carnival activities are properly publicized in accordance with budgets available.

- **CHAIRPERSON**
EXTERNAL AFFAIRS COMMITTEE
ON SOUTH AFRICA AGAINST
APARTHEID
During this second year of operation, this Committee is mandated by Students' Council to inform the McGill community about the situation in South Africa and to pressure the University to divest its assets from any company which does business with or has holdings in South Africa. The Chairperson recruits volunteer members of the Committee and then co-ordinates all committee work and activities.

- **THREE (3)**
REPRESENTATIVES TO
THE FEDERATION OF UNIVERSITY
STUDENT ASSOCIATIONS
OF QUEBEC (RAEU)

Under the general supervision of the Vice-President, External Affairs, of the Students' Society, these representatives help ensure that RAEU remains an effective voice of university students in Quebec especially in its dealing with all levels of government and university administrations. Applicants should have a good working knowledge of the French language and be prepared to attend RAEU Council meetings about every three weeks. (Note: RAEU headquarters are located in the McGill Student Union, however meetings are held occasionally on other Quebec university campuses.) Joint applications for these positions will not be entertained.

NOTE:

All of the above positions are considered voluntary. In some cases however, small honoraria or part-time employment pay is involved. Except as noted above, joint applications will be accepted from not more than two (2) students for any one (1) position.

All applications will be treated confidentially and will be reviewed by the Students' Society Nominating Committee. The best qualified

candidates will likely be interviewed by the Committee.

Official application forms are available from the Students' Society General Office, Room 105 of the University Centre, 3480 McTavish Street. Completed applications should be submitted to Miss Nicole MacKenzie, Operating Secretary, in the General Office NO LATER THAN 4:30 P.M., THURSDAY, SEPTEMBER 25th, 1980.

Students are advised to retain a copy of any application submitted.

Students' Society Nominating Committee



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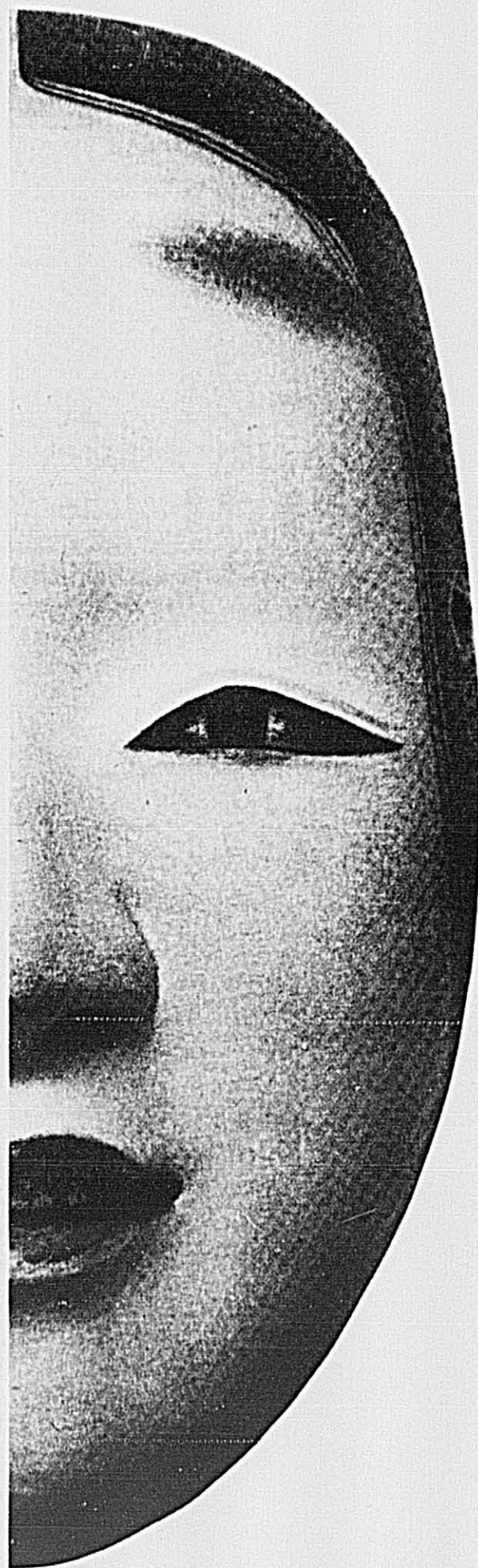
Prof. De Mestral of the Faculty of Law will speak on the topic of "Recent Developments at the United Nations Law of the Sea Conference", based upon his experiences at the conference in Geneva last summer.

1 P.M. Friday, Sept. 26 in the

Moot Court of the Law Faculty

Sponsored by the McGill International Law Society

THE WEEKLY



To Market, To Market...

Maggie Allison

Being a university student and eating well are two phenomena which, in general, are rarely experienced at the same time. Many of us are not rich and have budgets which dictate a rather frugal style of life, to which we're not accustomed. If you're lucky enough to live in residence, you need not worry about grocery shopping and meal planning, for three delectable gourmet delights are placed before you every day. For the students who live outside the residences, however, with classes, beer bashes, frat crawls and other important social events, shopping and cooking are probably not high on the list of priorities. There is, however, an alternative to Gertrude's pizza and shopping at Steinberg's for Kraft dinners.

This fact is largely due to where the McGill campus is situated and to Montreal itself. Most other Canadian universities are quite distant from city centres. Furthermore, few Canadian cities are made for pedestrians like the heart of Montreal is. What this boils down to is this:

One of the things that makes this city unique is that it offers two ways of shopping. The first is the good old North American "stock-piling" routine which entails driving your car to the nearest shopping centre once a week and buying enough tins and items in plastic and cardboard packaging to last until the next expedition. The second method is the European way of shopping which, if you've never heard of it, may seem a little bit odd. This involves walking with your shopping bag to the local market place every day to buy whatever fresh goods you need to make your meals for that specific

day.

The main difference in the latter is that you get freshly dug vegetables, farm fresh eggs, and warm bakery bread rather than stock-piling factory made eggs and plastic bread once a week. Another difference in the two methods of shopping is the price. As a rule, shop owners in shopping complexes are forced to pay large rents and overheads which are reflected in the prices we pay. On the other hand, open air markets like those at Atwater and Jean-Talon face very little overhead due to the fact that the farmers themselves bring in truckloads of their own produce, thereby avoiding costly middlemen.

Similarly, St. Lawrence Boulevard (Boulevard St. Laurent to the initiated) is almost the equivalent of a market place in that it offers a whole stretch of little kiosques, delicatessens, vegetable stalls, butcher shops, and the like. For the most part, these are family-owned and operated, with little overhead, a great deal of tradition and relatively cheaper prices.

I do not suggest that all students begin to skip one class a day to go shopping in the European tradition, nor do I advocate boycotting Steinberg's, Dominion and your local A & P, for all have their uses. Learning to combine the advantages of both methods of shopping can be both fun and money saving. Shopping can actually become a useful tool for procrastination. What better reason to postpone studying for that sociology test than to go shopping at the Atwater market on a Saturday morning and discovering the new dimensions of shopping and cooking?

Weekly recipe no. 1: Rice and curry sauce

In a saucepan or frying pan, sauté (fry at a low temperature in oil)...

2 small/medium sized onions

1 carrot, diced or sliced very thinly

1 rib of celery, chopped small

1 apple, cut up and cored (peeling not necessary)

Once the onions are almost transparent, add 2 tbsp.

(tablespoons) curry powder, varying according to strength, and 2 tbsp. of flour. Stir until the dry ingredients stick to the oil and vegetables, then add, bit by bit, two cups of liquid (or enough to give the desired thickness you want). This liquid can be water, stock (water left over from boiled vegetables), milk, juice, or any combination of those four. Stir this constantly over a very low heat until thickened and vegetables are cooked. Now add in any combination and according to taste:

hard-boiled eggs (chopped)

tuna/salmon/arctic char (cooked or canned)

sardines

canned meat

hamburger

hot dogs

chicken

raisins and nuts

This sauce can now be served over rice, or in a bowl to dip bread into.

For the rice, boil 1 cup of water, add 1/2 cup rice, lower heat and simmer until it's done.

Shopping tips:

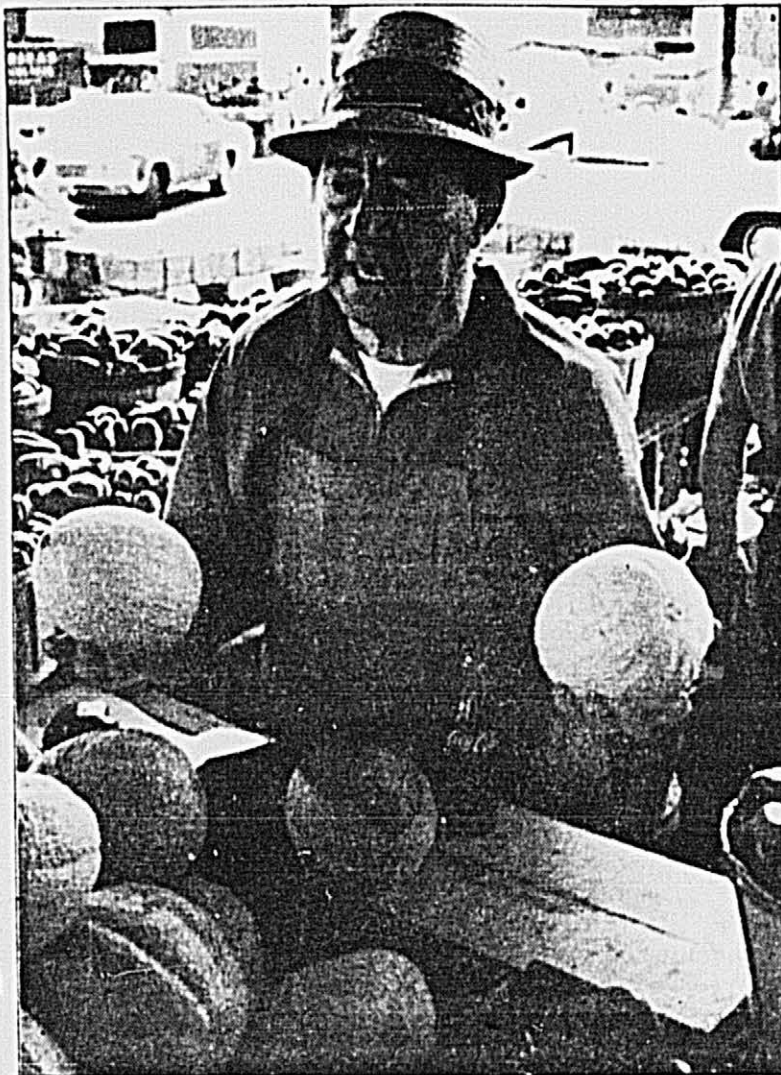
Curry powder is best bought in bulk at health food stores instead of in jars or boxes at supermarkets. In bulk, it is

usually much fresher, much stronger (so that you use much less) and much cheaper since you aren't paying for the bottle. *Produits des Isles*, on St. Laurent between Roy and Napoléon offers a good selection of both curry and bulk rice.

As far as vegetables are concerned, Imperial Market on the corner of St. Laurent and Guilbault offers good prices and excellent quality as does

Four Brothers (its competitor just two doors up the street).

Canned and prepackaged goods, on the other hand, are much cheaper at supermarkets such as Steinberg's and Dominion who produce their own special house brands. Steinberg's also produces its own soya oil margarine and cooking oil, which is not only healthier, but cheaper than most other oils and margarines.



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A Harnessing of Musical Energies

Paul Mason

*Move on and hold out
Don't let your love be sold
out
If there's anyone who knows
about it
Baby that's me.*

Those few lines from "Hold Out" a song from the album of same name, epitomizes what Jackson Browne has been singing about for the past few years. It is a true reflection of his personal experiences. Overall, this his latest album is a synthesis of previous Jackson Browne motifs, seen from a less introspective angle. This may be disappointing to some of Browne's more devoted fans who for years have been able to relate and interpret his intimate lyrics above the singer's own personal life to fit into their own lives.

The album begins with "Disco Apocalypse" which despite its title is not a condemnation of disco but rather a somewhat sanguine account of disco life. Highlighting the song is a solo by Rosemary Butler, probably the most heard back-up singer around. This song is appropriately followed by "Hold Out" and "That Girl Could Sing." These two songs along with "Call it a Loan" seem to follow a storyline revealed only in the final song. In "Hold On Hold Out" Browne recapitulates his point in case which was obscured the first time:

*Hold a place for the human
race
Keep it open wide
Give it time to fall or climb
But let the time decide.*

On first listen "Of Missing Persons" sounds like one of Browne's inspired profundities
continued on page 9



Paul Mason

This review is not a comparison of *No Nukes* and *Woodstock*, mainly because *No Nukes* far surpasses *Woodstock* in format, social relevance and, most importantly, music and performances.

The whole idea of the five night long *No Nukes* concerts which took place at Madison Square Garden and Battery Park between September 19th and 23rd of last year was originated by a number of anti-nuclear activists and the Musicians United for Safe Energy (a committee consisting of John Hall, Jackson Browne, Bonnie Raitt and Graham Nash). They are backed by the likes of Carly Simon, James Taylor, the

Doobie Brothers and Crosby, Stills & Nash as well as some up and coming musicians.

The film of the event opened with a rendition of "Mockingbird" by James Taylor and Carly Simon that cut their original version to shreds. It's been said that Carly Simon very seldom does live performances due to her shyness and acute stage fright. For this movie though, Simon must have taken an intensive course in behavior modification, for her performance throughout the movie (including the backstage sequences) was spectacular. The way she handled herself on stage proved that she could not possibly have a shy bone in her body.

Other musical highlights consisted of exuberant performances by Jackson Browne and Bruce Springsteen (whose energy could probably replace nuclear power altogether).

Unfortunately, there were no traces of Ry Cooder, Tom Petty or Poco in the film. It's difficult to understand why acts like these were left out and others like Gil Scott-Heron singing "We Almost Lost Detroit" (based on John G.

Fuller's book of the same name) were left in. Apart from this let down, all other acts were satisfying, especially the collaboration of The Doobie Brothers, Jackson Browne, Carly Simon, and John Hall on Hall's "Power" which captured the essence of the entire event.

Although the "no nukes" theme may have been secondary to the music for the audience that attended the concert, it was hard to escape this thematic in the movie. The film extends itself past the concert side of things and reveals the personal reasons for which each major musical contributor supports the anti-nuclear movement. We get a glimpse of the committee meetings and press conferences in the concert's long organizational process, a task taken on solely by the musicians and activists, sans agents and rock promoters. Also shown are nuclear propaganda films and footage of numerous presidential conferences concerning the so-called advantages of nuclear energy or as ex-president Nixon put it "benefits of nuclear enemies — uh, I mean, energy." These
continued on page 9

Paul Mason

It's hard to believe that it was eight years ago that Carly Simon had everyone wondering who was "so vain" and even harder to believe that she debuted almost ten years ago with "That's the Way I've Always Heard It Should Be." *Come Upstairs*, Simon's ninth studio album proves that she is still capable of producing good music. Carly Simon is like a bottle of wine — she has grown stronger and has matured beautifully in the musical sense.

Besides being a much stronger (if not louder) album than most in the past, *Come Upstairs* exhibits Simon's sense of her own sexuality. No longer is this sexuality limited to the album cover nor in any way is it subdued. Instead, it is unembarrassingly blatant. The title track and "The Three of Us in the Dark" are the most obvious examples of this:

*Come upstairs, we'll have a
few laughs
Come upstairs and we'll take
a bath.
Come upstairs no one will
know.
Come upstairs we can take
off the phone,
Come upstairs you can take
off my clothes.*

Simon has obviously loosened up quite a bit on this album and she seems to have acquired a greater self awareness, not to mention a great deal of self-confidence. Because of this somewhat selfish approach, the end product is so successfully "hers."

One song in particular is of considerable interest here. Although it cannot be considered a high point of the album, "James," a love song for husband James Taylor, is a simple, hypnotic tune. If the rumoured marital problems between Carly Simon and J.T. are true, then "James" is probably the best reconciliation plea anyone could ask for.

Besides "Jesse," the current single that is likely to become another Simon classic, "In Pain" and "Take Me As I Am," are both equipped with Simon's traditional overemphasized drums and are probably the best cuts on the album. "Them" is the only song that really differs from anything Simon has done previously. It's an upbeat punkish account of what resembles *The Invasion of the Body Snatchers*.

Unfortunately, Simon literally closes the album on a very dry, flat musical note with a song appropriately entitled "The Desert." Whether she intentionally hits these notes (or better yet, doesn't hit these notes) for effect only minutely detracts from the album as a whole. Hopefully, *Come Upstairs* will warrant more than just one single for Carly Simon because it deserves the commercial success.

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Fennario Looks Homeward

Kimberley Stephenson

Most guys leave the Point and don't look back.

from *Nothing to Lose*
David Fennario did look back, however, and that is why a festival of two of his earlier plays is currently running at the Centaur. *On the Job* and *Nothing to Lose*, predecessors to his more famous *Balconville*, are dramatic treatments of Fennario's perceptions of, in the first, life in a tavern and, in the latter, a garment factory in Point St. Charles (affectionately referred to as "the Point"). Of the two, *On the Job* is the more engaging and energetic and is without the flaws which mar *Nothing to Lose*.

On the Job is set in the basement of a garment factory on Christmas Eve. The four guys who work in the basement stuffing dresses into boxes expect the afternoon off, while their boss expects them to continue working to fill an order from Eaton's.

The four, Jacky (Robert King), Gary (Bembo Davies), Mike (Ralph Pettofrezzo) and Billy (Griffith Brewer) play off each other with jokes, insults, scotch, and 'old La Pointe' songs:
*Born in a garbage can in Saint Henri,
Lost his mother in the A&P,
Killed his father with a can of beans,
And got himself a dose when he was only three.*
Gary, Gary Crockett,
King of the Wild Frontier.

The energy level among the four is tremendous, leading to wild antics on the stage and culminating in conflicts between the workers and their union leader (in the obligatory white patent leather shoes) and between the workers and their boss. If the Marx brothers ever did *A Night at the Garment Factory* it might be something like this. Fennario goes one step beyond, however, and adds politics to his humour in a mixture which both amuses and enlightens. One is often reminded that

this is Point St. Charles and that there is much that is real about what is happening on the Centaur stage in Old Montreal.

Nothing to Lose is not of the same calibre as *On the Job*, but it has a similar theme in the resistance of the establishment and its goons (in Fennario's world, the goons wear the three piece suits). The goon (Miguel Fernandes) in *Nothing to Lose* also carries a walkie-talkie and is opposed by Murray (Michael Rudder) a union organizer, Jerry (Jimmy Sorley) a playwright, Gros Gas (Jean-Guy Bouchard), a union leader, and Frank (Lubomir Mykytiuk) and Jackie (Peter MacNeill), two truck drivers. The conflict arises from the fact that Jackie has parked his truck so as to block traffic into the strike-bound factory.

Both plays share a character by the name of Jacky (or Jackie which ever the case may be). Although they are not the same person, they are based upon a real

Jacky to whom the festival is dedicated. Both characters are the focal points of their respective plays, and are brilliantly portrayed by Peter MacNeill (*Nothing to Lose*) and Robert King (*On the Job*).

A big problem with *Nothing to Lose* is Jimmy Sorley, who plays Jerry the writer. Ironically, the man is a friend of Fennario's and lives near the Point, but despite this he is the only one who comes across as a fraud. He delivers his lines much the way an actor in a high school play would and with few changes in gesture or intonation.

Another small problem is common to both plays. It is too easy to tell the good guys from the bad guys from the clothes they wear. Anyone in a three piece suit is not to be trusted, whether they be a union representative, manager, company owner or policeman. These one dimensional characters bear an uncomfortable resemblance to the sleazy capitalists in Ayn

Rand novels.

The loveable gem in the rough and one of the more compelling characters in either of the plays is the drunk Chabougamou (Jean Archambault) of *Nothing to Lose*. This ardent patriote is in constant quest of deux bières only to salute them with a plaintive chorus of *Gens du Pays*. One laughs at Chabougamou because he is so utterly hilarious, yet, at the same time, we feel pity and remorse at ourselves for laughing at what one can't help laughing at.

Both *On the Job* and *Nothing to Lose* are reminiscent of the T-shirt entitled "That last great act of defiance": a gigantic eagle swoops down on a tiny mouse who gives it the finger. Jackie and his pals defy their bosses make them look like fools and slug them in the nose. The play, however, always ends before the eagle closes in.



A Portrait of Sherry

Matthew Sanger

"There's nothing worse than theatre stories," says Sherry Coman in between theatre stories. But her experience and enthusiasm are such that there is essentially nothing wrong with her theatre stories. Her writing alone is prolific but, it soon becomes evident, it stems from Sherry's considerable experience acting in other people's plays. She has been acting for almost ten years, including a summer stint with the Ontario Youth Theatre and at least ten roles with McGill's Players' and Tuesday Night Café. She has also taught Toronto school kids acting and will be giving a mime workshop at McGill. This week she is staging, almost single-handedly, *Maude and Me*, her third original play at TNC.

As well as providing her with lots of stories, the theatre has given Sherry a keen interest in dramatic form and a close acquaintance with both the restrictions it imposes on a writer and the dramatic innovations it affords. One acting role she is today particularly enthusiastic about is the part she played in *Spellbound*, an adaptation of a Dorothy Parker story. As vapid New York society ladies, she and her co-actresses speak at double speed and without cues to create a highly stylized and surrealistic piece.

The effect, Sherry says, was superb. The audience's reaction, in fact, gave her incentive for similar innovation in her own plays.

Sherry's first play, *The Figurehead* (since renamed *The Widow's Walk*) was staged as a play within a play — a form in which the text must facilitate the difficult transition the actors make in and out of the internal play.

Because most of the play took place on a confined widow's walk, as the characters awaited their sailor husbands, a lively dialogue was needed to make up for a lack of movement. Her second play, *Portrait of Emily*, was based on the life of Virginia Woolf and allowed Sherry the opportunity to experiment with dramatic style. The result was termed "a mix of Ibsen and Chekhov," by some. Sherry herself however maintains that the play was "ninety per cent me" but under the unconscious influence of Virginia Woolf.

It is easily discernable from the titles of her plays that feminism is a major preoccupation in Sherry's writing. So is history: *The Figurehead* takes place in the 1880s,

Portrait of Emily in the 1930s. In *Maude and Me*, Sherry has fused these two themes: It involves herself, her grandmother and her great grandmother in an attempt to show her concern for her "feminine heritage" without making it a feminist polemic. Though she wouldn't object to her plays being called feminist, she insists on distinguishing them from the "hard-core" feminist plays which she sees as "trite and inane." Rather than evangelize, Sherry wants to portray relations between women and to show them as real independent people. She has no feminist program but is sensitive to and preoccupied with women's issues.

In *Maude and Me*, Sherry chooses to portray particular women in her background

whose lives were both independent and interesting and of whom, I sense, she is very proud. (She is going to display a long family tree in the Café's lobby.) Maude's diary, which inspired the play, shows a nineteenth century teenybopper who was adventurous by anyone's standards ("She was after anything in pants," says Sherry) and whose writing was as adventurous as her flirtations. Sherry calls *Maude and Me* a dramatic monologue. It started as a prose piece but she decided to dramatize it when she found that she could perform each character from memory. It is a demanding play, well worth seeing for the challenge it poses to the solo actress and doubly so because she is also an adventurous writer.

And Then There's Maude

Emily Cooper Cole
There was little or, in fact, virtually no set last night at the Tuesday Night Café and little need for one. The stage in the octagonal room at Morrice Hall held only four stools and books and photographs strewn across the floor, lit up only occasionally by a new member of the lighting crew, who experimented liberally with switches. "Hush, hush," the crew whispers amongst themselves.

And in walks the cast — Sherry Coman. Dressed in a light, cotton skirt and blouse, highlighted by delicate embroidery. She perches on one of the stools and immediately begins to speak. The story of *Maude and Me* unfolds...

Maude and Me speaks to us about relationships between women: specifically Sherry, her grandmother and her great grandmother. The style of the

script might be described by the trendy language of the day as "a stream of consciousness." However the flow of words has a positive effect in that its direction touches upon a few recurring themes. One of the themes is drawn from Virginia Woolf. Woolf describes the mind as "a mysterious organ" that explores the processes of thought. She is particularly concerned with the female as writer and says, "a woman writing writes things back through her mothers." It is this idea that Sherry attempts to explain in *Maude and Me*.

One of the most extraordinary things about the production is that it is a one-woman show. The crew does, however, play a very definite role in supporting Sherry both on and off stage. However *Maude and Me* was both written and performed by Sherry, alone. Not only is this a difficult task, it is also

physically exhausting and mentally trying.

Throughout the course of the play, Sherry portrays three different characters. The distinction between the characters comes across very well. The audience is not conscious of when she stops being Sherry...begins to be Maude...or becomes Carry — she is all three. Coman's movement from one character to another is very professional. Not only does she employ different voices, and sit on different stools, but her face and hands express different gestures.

The play is based on one of the books displayed on the floor: "a small green book with red leather trimming", Maude's diary. Although a fairly ordinary journal of a young girl's life it colours and shapes the play. The use of the diary gives the necessary historical depth.

Who done it?

Laurie Tweedie

Any mystery aficionado worth his salt knows how to react when an unapproachable house, the telephone conveniently out of order, a murder, and several suspicious characters are trailed enticingly before him.

Yes, Agatha Christie's legendary London bit of dramatic magic, *The Mousetrap*, which overtook, broke and annihilated every record in theatrical history, is currently lending its midas touch to Montreal's Phoenix theatre.

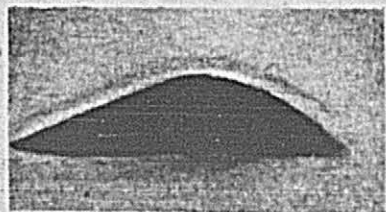
Now in its thirteenth week this intricately manoeuvred puzzle is set in a country manor opened as an amateurishly run guest house. Into this closed-circled world made as impregnable as Alcatraz by a raging snow-storm skis Sergeant Trotter. Why did he come? To announce the news of a murder in London and the likelihood of another at the guest-house. Somebody must die.

The trap is set. And an effective trap it is. Under the direction of Jon Michaelson the audience stumbles like blind mice into Christie's never-never world. Virtually the entire cast is thoroughly convincing. In fact so convincing, that engrossed in sorting and docketing clues one forgets about the shallow characterization and hackneyed situations inherent in any Christie play.

Particularly impressive is David Shannon as Christopher Wren. Making his first appearance on a Montreal stage, Shannon literally steals the first scene with his glinting edge of humour. Ted Pearson as the sleuth effectively conjures suspicions of his colleagues and their nearest and dearest. Peter Krakus and Nancy Carragher as the Ralstons, the proprietors of the manor as well as Clegg Mitchell as the unknown visitor Paravicini admirably sustained the suspense of the play to its last scene.

Others in the cast are Angela Murphy as Miss Caswell and Pauline Rathbone as Mrs. Boyle.

The *Mousetrap* after 28 years might be experiencing a disproportionate run but its prolonged sojourn at the Phoenix is not.



Oratorical Delights

Heather Tisdale

Sent on a quest to find the man who rings the bells of the carillon at Saint Joseph's Oratory, I stand in the pouring rain shivering and listening to a chorale for bells. The man who rings the fifty-six bells for the Oratory is a shy middle-aged man named Aubin.

The sound in the little room which houses the carillon system is deafening. The bell-ringer works a system of large levers arranged much like piano keys. The wooden levers are joined to wires which run through the ceiling and are attached to the bells.

A bell-ringer is a violent musician. M. Aubin hits the levers with his fists and strikes a foot pump. From this vantage point, the squeak of the wires and the pummelling of the wood drowns out the music of the bells.

It is obvious that M. Aubin enjoys his work, for when he is done he strokes his beard contentedly and smiles pleasantly at me, his appreciative audience.

The bells are not the only interesting feature of the Oratory. The roof terrace offers a fairly spectacular view of north Montreal. The other

pilgrims view it from the inside, however. I determinedly squelch outside in sodden sneakers. I am also the only person to view the statuary and gardens of the Way of the Cross, a small park designed for out-of-doors meditation.

Brother Andre (1845-1937), the founder of the original chapel in 1904, is the prevailing spirit of the Oratory. His ascetic visage adorns postcards and guidebooks. The Brother Andre Museum displays his table linen and winter boots. I race past the wax representations of his office and his death-bed somewhat queasily.

I stop to view an object of some personal interest: Brother Andre's heart. It is kept behind many layers of glass since the early '70s when it was stolen. One of the greatest disappointments of my early adolescence had been its absence. I had been dragged unwillingly to the Oratory for an uplifting expedition and I was in search of anything beyond the ordinary. My morbid curiosity could finally be satisfied, I told myself, and as sometimes happens when things are anticipated for a long time, I was disappointed rather than satisfied.

The escalators in the Concourse Hall continue to fascinate me. The idea of

escalators in a place of worship gives the scene a department store aura, as does the counter that sells rosaries and crucifixes.

The Crypt-Church seats one thousand, and watching a service there is alienating when there are only a few people. Spread along rows of pews range the penitent and the tourists who slip furtively through the side exits.

On a dank and chilly Sunday, the warmest place in the Oratory is the Votive Chapel. Thousand of candles allow the

pilgrim to bring life back into his or her frozen fingers. The glow of the candles is attractive and the light casts thousands of tiny shadows. Mounted on the wall are the canes and crutches of those who have been "cured." It is possible to light a candle for the "Sanctity of One's Labour," "Cleanliness of Heart" and "Concord within the Family."

With my religious skepticism intact but the knowledge that my academic labours have been sanctified, I leave the Oratory.

Good Grief

Rona Unrau

Does punk rock still exist? After seeing 14 year olds in plastic-heeled shoes and neon clothes, dancing to electronic disco, in supposedly new wave/punk rock bars, the answer seems to be no. But surprisingly, squeezed between two shops downtown, is Montreal's antidote to Hollywood punk, complete with regularly scheduled police raids, co-ed washrooms (full of unusual graffiti), a large clientele of punks, and of course, unpretentious & energetic music.

Located on Ste. Catherine (between Metcalfe and Mansfield) is a red door which bears the name *Charlie Brown's*. Walking up a dark, grimy staircase, an even dimmer room greets you at the top. This can be a major disappointment to those who were expecting gleaming chrome and glass, or even to those who want a bit of atmosphere in exchange for

\$1.50 a beer. However, this is a place where there is no artificial decor, but where the music and people are what counts (along with the joints and hash that constantly float around). If you're not into drugs, there's always a spot on the dance floor to squeeze into.

One word of warning: *Charlie Brown's* doesn't come alive until midnight. That's when Montreal's punk culture starts to file in; Sid Vicious haircuts above chains, skin-tight black leather, and leopard prints. They appear to be a pretty hostile group at first, staring suspiciously with Alice Cooper eyes, but some of them are surprisingly friendly. And there are always the "normal" people to meet: either gawking spectators or other who "like the music but not the style" (to quote one customer).

Whatever it's called — sleazy, raunchy, "a hole" — *Charlie Brown's* becomes an addiction.



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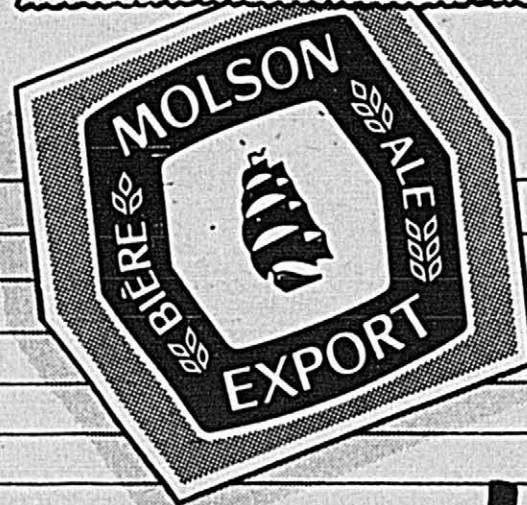
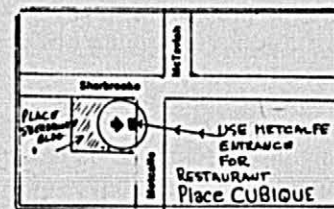
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can note!

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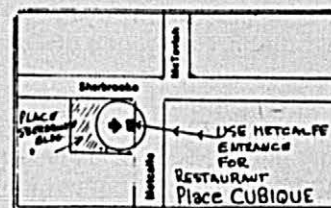
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Jive Talkin'

Bonnie Farmer
Fats Waller would have been proud. The recent PdA performance of *Ain't Misbehavin'* did justice to the late musician's stride piano style. The program included most of Waller's own compositions, such as his famous "Ain't Misbehavin'," "T'Ain't Nobody's Biz-ness If I Do," and "The Joint is Jumpin'," as well as his hit recordings of songs written by others.

The five members of the touring company displayed unlimited talents in song and dance.

The audience loved Celeste Annette singing "Squeeze Me" while the spotlight expanded and contracted around her body to suggest that movement. Another favorite was "Viper's Drag," traditionally known as the "Reefer Song" sung and danced to by Milton Craig Nealy.

The type of music played by Waller and other musicians of the '20s and '30s was called "jungle music." The adjective "jungle" attaches a stigma to the music and to those who originated it, yet one can see why it was used. It evokes notions of hot, steamy nights where senses and emotions undermine the intellect.

The sensuality of the music was accented by plush velvet couches decorating the stage, tender lighting and lyrics containing double entendres, such as those in the song "Cash For Your Trash":

Get some cash for your trash

Don't give it away now.

sings Michele McCain at once referring to war-time conservation and to the economic rewards of prostitution. *Ain't Misbehavin'* won the 1979 Grammy Award, the New York Drama Critics Circle Award and the Tony Award for best musical.



No Nukes

continued from page 5
into perspective by an interview with an ex-G.I., who along with others, was used as a guinea pig on a nuclear test and is now dying of leukemia.

Even if the concerts were not successful financially, they did at least, as Jackson Browne stated, "plug people in" to the dangers of nuclear energy. With the release of the album and especially the movie more people will indeed be plugged in.

DAILY STAFF MEETING

It's the real thing

Tomorrow at 1 pm

In Room B03

Browne

continued from page 5

but it soon becomes evident that the song is a eulogy to Little Feat's Lowell George who died on the Fourth of July of last year.

In sharp contrast to "Disco Apocalypse," "Boulevard," the album's single, depicts life on what could be L.A.'s Sunset Boulevard as a somewhat dog-eat-dog society and warns us to "watch the street, keep your feet on the boulevard."

It is safe to say that *Hold Out* is without flaws but it is hard to say that it is Jackson Browne's best work. After all, everyone of his albums is a tough act to follow.

OPEN MEETING OF THE STUDENTS' SOCIETY

held to discuss the issue of the proposed visit of Ian Smith to McGill

MONDAY, SEPTEMBER 29
at 3:00 p.m. ROOM B09-B10



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BLOOD DRIVE '80

Meeting for all those who signed up and those who haven't but are still interested.

Friday, Sept. 26th 9-2 pm
Union Bldg., Room B07
(follow the signs)

OR

Drop into the BLOOD DRIVE
office anytime, Room B07

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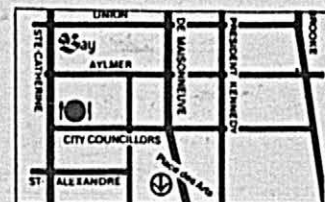
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Pick up an information sheet at the Students' Society office on the first floor of the Union or call Van Dyck at 849-7327 or call the Old McGill office at 392-8990.

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featuring

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Friday
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(who gave us "Old Bushmill's" Irish
Whiskey, the snap in our Irish
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TO MAKE THE WELCOME WEEK '80 EVENTS
A BIG SUCCESS!

U of T offers to save McGill-Queen's Press

by Sherif Atallah

The McGill-Queens University press (MQUP) will probably not cease publication next year, contrary to a decision taken last May, because of a favorable offer of cooperation from the University of Toronto press.

The decision to close the press was based on a \$70,000 deficit with which the MQUP was saddling each of the partners. The decision represented a "serious step" in what Dr. Edward Stansbury, McGill Vice President of Planning, calls "budget compression", necessitated by McGill's overall operating deficit of \$4.5 million.

"By running (MQUP) at a deficit," says Stansbury, "it was costing more to make books than sell them."

According to the contract, the U of T Press will provide MQUP with all services at its disposal, from printing, to promotion and sales, over a three-year term. The MQUP is to retain all editorial authority over its publications. Agreement in principle has been reached, and the fine points are not expected to be troublesome.

The agreement calls for an

annual fee of \$120,000 to \$150,000 to be paid to the University of Toronto. Proceeds from MQUP will be shared with the U of T Press, and the deficit is expected to drop to \$20,000 per university for the first year.

The contract came to light July 8, 1980, when Harold Bohne, Chairman of the Editorial Board of the U of T Press, met with Donald Sutherland, Director of MQUP, at MQUP offices.

"My initial reaction," Sutherland recalls, "was favourable, because I already knew that that type of agreement worked successfully as seen in the Columbia-Wesleyan contract which involves two University operations of about the same size we're considering here."

Sutherland was referring to the contract between Columbia University and Wesleyan University. That association has proved so successful after its first year that Columbia has decided to approach New York University Press to join it.

MQUP circulation is presently in the neighbourhood of 400,000 to 500,000. Sutherland says that in order to maintain a modest university press, "circulation must reach 1.5 million."

The contract is not the initial mark of an association between the two university presses, as U of T Press has been servicing MQUP for the last two years, providing it with warehousing, shipping and invoicing, or what Donald Sutherland officially calls "Fulfillment — filling the orders."

The date the Board of Directors are to make their final decision had been set for Oct. 3rd.

Today

McGill Outing Club
Day Hike no. 1. Sat. Sept. 27. Sign up by 2:00 today. The trip is out to Macdonald Campus for a day of bird watching, a forestry tour and much more. Information and sign-up in Outing Club office (Student Union Rm. 407).

McGill Track and Field & Cross-country (men and women)
General information meeting Thurs. Sept. 25, 8:00 p.m. in the Currie Gym cafeteria. All are welcome!

Bowling League
Wish to meet many other young people from inside and outside of school? Join our bowling league with a 50/50 guy to girl ratio. Promises to be great fun. Tonight, Rose Bowl Lanes (corner St. Jacques and Cavendish) at 9:30.

McGill Figure Skating Club
First meeting and election today at 5:30 pm in Rm G20 of Currie Gym. All members and would-be members are urged to attend.

Tuesday Night Café Theatre
Presents *Maude and Me*, written and performed by Sherry Coman, at 8 pm, Morrice Hall room 106, across from the Union. Information and/or reservations, please call 392-4637.

Liberal McGill

A General Meeting of the club today in the basement of the Union (room B01). Elections, political projects, and speakers' program will be on the agenda. All interested are urged to attend at 4:30 sharp.

Alpha Gamma Delta Fraternity
Ladies, come spend a few hours Down Home with the Alpha Gams. We extend the warmest hospitality, good home cooking and friendly people. Join us for coffee, 3-5 pm at 3580 Lorne no. 605.

McGill Friends of Monsey, N.Y.
Film "The Monseyian Who Fell to Earth," followed by discussion on the social impact of filmmaking. Tonight Union Rm. 452.

Synchro Swim Team
Training & Tryouts at Weston Pool, 555-B Sherbrooke St. W. at 6 p.m. Mon. through Thurs.

Actors' Studio
"Warehouse Theatre" opens its 7th season with the hilarious comedy, *Norman, Is That You?* written by Ron Clark and Sam Bobrick. Opening night is tomorrow at 8:30 pm. at 7050 Victoria (corner Jean Talon). For more info or reservations, you can call 342-4591.

Camera Club
After hours darkroom use will be instituted within the coming week. Information concerning darkroom reservations can be obtained during office hours, Union Rm. B06.

ASUS
Council meeting, 6 pm, Leacock 411. Open meeting.

Alpha Gamma Delta Fraternity

Pssst... If you're wondering where the warmth and sunshine went, it's over at the Alpha Gam's. Relax at our California Lunch today, 12-2 pm at 3580 Lorne no. 605. (women only).

The McGill Student Entrepreneurial Agencies (MSEA)

Trip to New York City for the Thanksgiving Weekend on October 11, 12 & 13. The cost for two night & three days hotel accommodation and transportation is \$88 (Canadian) and \$49 (Canadian) for the coach transportation only. The space is very limited. Please call 844-0058 (day) or 747-1723 (evening).

Kappa Kappa Gamma Sorority

We will be having a dinner tonite from 6-8 pm. Come and join us for some great food and conversation. Our address is 3455 Stanley apt. 209. Looking forward to meeting you.

McGill Ski Team

General meeting today at 5:10 pm in room G-20 of the Sir Arthur Currie Gym, followed by training in Molson Stadium. Please bring \$10.00 membership fee. For those persons who have not signed up and are interested in alpine racing, please attend. Information sheets will still be available. For information call: Nassim 488-1983 or Vicky 486-9421.

Anthropology Faculty Tea

Today 3:30-6:00 pm, Leacock 820. Meet professors and students. All taking an Anthro. course welcome.

RCMP cuts campus patrols

VANCOUVER (CUP) — Police night patrols at the University of British Columbia are going to be reduced because of provincial spending cuts, and the Commanding Officer of the local RCMP detachment wants students to lobby to maintain patrols.

Sgt. Fred Hardy said September 17 that the UBC detachment would be cut from 11 members to nine. Two other positions were cut in 1978.

"I don't want to see any more decreases," Hardy said.

Meanwhile, both student groups and the campus security patrol say the cuts are dangerous. The university

spent \$100,000 last year to improve lighting on campus because of an increase in the number of sexual assaults. As well, bicycle and auto thefts have risen dramatically in the past two years.

Student society officer Al Soltis said cuts in the night patrol seriously threaten the security of the campus community.

"With 6,000 people just in residences, it's a small city with no protection," he said.

"I think that the UBC students and the whole

university community deserve good police services, so naturally I am distressed."

Hardy said the 4 a.m. to 7 a.m. shift will probably have to be eliminated.

The UBC campus lies outside Vancouver's city limits, and so the RCMP detachment has to serve 6,000 residence students as well as another 3,500 residents in the university endowment lands.

Hardy said he intends to fight the cutbacks at a Ratepayers Association meeting in October.

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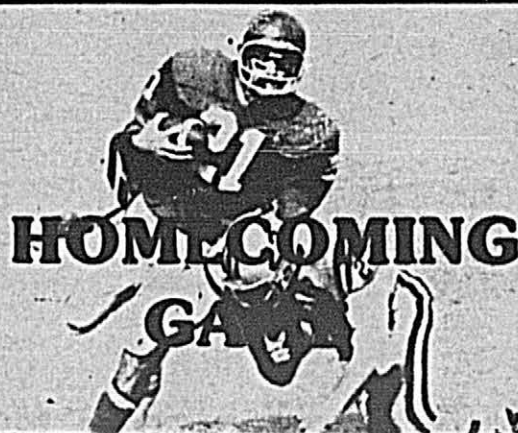
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